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GENERAL INDEX TO THE CLASSICAL JOURNAL VOLUMES I-XIII

A very useful publication is The Classical Journal, General Index, Vols. I-XIII (1905-1918), compiled by Frank Justus Miller (University of Chicago Press, 35 pages). The regular price is 75 cents, but members of The Classical Association of the Atlantic States may obtain copies of it, through the Secretary-Treasurer of the Association, for 50 cents. The work falls into two main parts: Index of Contributors, 1-12; Index of Subjects, 12-35. In the second part the main subdivisions are as follows: Antiquities, 12; Archaeology, 13; Authors, Greek, 13-15; Authors, Latin, 15-16; Book Reviews, 16-26; Classical Association <of the Middle West and South>, 26; Classical Fellowships and Seminars, 26-27; Classical Literature, 27; Classical Plays, 27-28; Classical Clubs and Programs, 28; Doctors' Dissertations in the Classics, 29; Grammar and Syntax, 29; Greek, The Study of, 29; In Memoriam, 30; Meter, 30; Pedagogy, 31-34; Value of the Classics, 34-35; Word Order in Latin, 35.

C. K.

THE PORTRAYAL OF THE DOG ON GREEK VASES¹

The information about the dogs of antiquity that is found in literary sources has been adequately treated by Otto Keller², Orth³, and Cougny⁴. This paper, however, deals with types of dogs as represented on Greek vases, though other presentations in early Greek art have also been considered.

According to Keller, the dogs of antiquity belonged to five large families: the spitz; the shepherd; the pariah; the greyhound; the bull dogs and mastiffs. But the Greeks believed in cross-breeding and by historical times the number of breeds was very large, and, while there is frequent mention of dogs in the literary sources, there is little information that helps to identify the different species that occur on vases. A great many appear to be of no particular breed, but just 'plain dog'.

It is easy to identify the spitz, as he closely resembles

the modern variety. Keller thinks the earliest domesticated dog, the *canis familiaris palustris*, was a spitz from which was evolved the Maltese lap dog, the *Μελιταῖον κυνίδιον*. We have dogs with flecks that we can classify as shepherd dogs, although, as will be seen later, more than one breed was used to guard the flocks. In the material at hand I found no dog on Greek vases that could be identified as a pariah, though Keller says he occurs frequently on vases and gems. The dog most frequently mentioned in Greek literature is the 'Laconian', but there is the greatest uncertainty in regard to his breed and appearance. It is evident, however, that he was not a greyhound. At least Xenophon did not have a greyhound in mind, as his dogs hunted by scent, not by sight. The inconsistencies and contradictions of the literary references have been thoroughly discussed by Keller and it is necessary only to review them briefly. The term 'Laconian' seems to have been applied indiscriminately to several species and it is doubtful if we are justified in selecting any one type as the true Laconian. Xenophon⁵, in his discussion of the hare hunt, says that there were two varieties of dogs, the Castorian (*αἱ Καστορία*) and the vulpocanine (*ἀλωπεκίδες*); that the former were so called because Castor kept this breed by preference, and that the latter were the offspring of the fox and the dog, whose nature became blent in course of time. When he discusses the necessary qualifications of a hunting dog⁶, he describes only one type. Among other characteristics, the dog should be snub-nosed and should have a long, straight, pointed tail, and round feet. Aristotle⁷, on the other hand, refers to the long nose of the 'little Laconian dogs', and says⁸ that the Laconian dogs were the offspring of the dog and fox and were called *ἀλωπεκίδες*. Pollux⁹ seems hopelessly confused on the subject, and references in other ancient writers shed no more light on the appearance of the favorite hunting dogs of the Greeks. Xenophon's vulpocanine appears frequently in vase paintings and can be identified beyond a doubt; vases and sculptures are not of much assistance in regard to the Castorian dog. It is not even certain that the Castorian and the frequently mentioned Laconian are the same. Keller finds three dogs¹⁰ that he calls the genuine Laconian; a bronze dog from Lusoi, a dog in an archaic relief from Chrysapha, and a dog in a late relief repre-

¹This subject was originally worked up for presentation to the Seminary in Archaeology of The Johns Hopkins University. There are hundreds of dogs on the vases alone, and the present short paper gives only a brief survey of the material collected. I am greatly indebted to Professor D. M. Robinson for assistance in finding material and for criticisms.

²Jahreshefte des Oesterreichischen Archäologischen Instituts 8.242-269; Die Antike Tierwelt 1.91-151.

³Der Hund im Altertum.

⁴Daremberg-Saglio, Dictionnaire des Antiquités, s.v. canis.

⁵Cynegeticus 3.1.

⁶Cynegeticus 4.1.

⁷De Generatione Animalium 5.2. ⁸De Animalibus Historia 8.607 A.

⁹Onomasticon 5.37. 40.

¹⁰Die Antike Tierwelt, Figs. 45.

46, 47.

senting Amphion and Zethus. The bronze dog certainly agrees with Xenophon's description and the head of the dog in the Amphion-Zethus relief is very similar (the body is concealed), but it is unlikely that the dog in the Chrysapha relief is of the same type. He more closely resembles the dog on a blackfigured vase¹¹ which pictures the Dioscuri. This dog certainly is not a Cretan greyhound, as Keller says¹², but perhaps has some of his blood. He has a slender body, delicate feet and legs, and slender, pointed face. He belongs to the type most frequently represented in hunting scenes, unless it is a boar hunt. For convenience in referring to this type, I shall call it Castorian, though I do not assert that he is Xenophon's Castorian. Xenophon's description, then, is fairly well satisfied by the dog from Lusoi, which is much like our modern harrier or beagle, but this dog is seldom¹³, if ever, represented elsewhere in art. On the other hand, there is a small hunting dog on the Chrysapha relief and on the Dioscuri vase that is repeatedly shown in hunting scenes on vases. There was undoubtedly a Greek greyhound, probably developed from the Cretan, but Cougny and Morin-Jean are not justified in calling this large dog the "levrier spartiate". The difference between such a dog and the dog used in the hare hunt is too great¹⁴.

The dog which, next to the Laconian, is most frequently mentioned by ancient writers is the 'Molossian'. He is always mentioned on connection with his strength and fierceness. Oppian probably has him in mind when he describes¹⁵ a dog with a large body, round muzzle, and heavy eyebrows. The well known statues of big dogs with shaggy manes and tails in the Vatican and Uffizi are generally called Molossian, but incorrectly so, according to Keller, who calls them 'pseudo-Molossian'. The true Molossian as represented by coins and bronzes from Epirus did not have a shaggy mane or tail and had a head resembling that of a bull dog. He was closely related to the big Asiatic dogs.

The earliest example of a dog in Greek art known to me comes from the Early Minoan 2 and Early Minoan 3 chamber tombs at Mochlus¹⁶. A vase cover of green steatite has the handle in the form of a dog which, according to Mr. Seager, represents a canine type still extant in Crete. This Cretan dog occurs very frequently on vases of a later period; but the dog appears to have been used rarely as a motif on vases of the Minoan period, though he occurs frequently in terracotta figurines both in Crete and on the mainland. Examples that probably belong to the Middle Minoan

period have been found on the sanctuary site of Petsofa¹⁷ and at Tiryns¹⁸ and Troy¹⁹. The dog—both the complete figure and head—appears many times on Cretan hieroglyphic seals²⁰, and in ivory²¹ and on gems from Mycenae²². Perrot and Chipiez think the Mycenaean artist was less successful in depicting dogs than felines and ruminants; these dogs are, in fact, not well depicted.

Of great interest both as an early example of painted dogs and as representing two distinct types are the frescoes at Tiryns, which belong to Late Minoan times. We have a boar hunt with hunting dogs, three of which are illustrated²³. These dogs have rather short faces, round noses, rather long ears, and legs that are short, compared with a greyhound's. They are white, with blue, black and red spots, and the under part of the body is red. Another breed also appears in the frieze²⁴. These dogs are clearly greyhounds, though evidently not of the Cretan or Greek species. They have the characteristically shaped head, the high shoulders, and the long ears. Rodenwaldt thinks that the greyhound was used to hunt deer and perhaps the hare and to track the boar, and that the other dogs were used for the attack on the boar.

We have but few examples of dogs on vases from the Minoan periods and those are Late Minoan. From Mycenae²⁵ we have a fragment of a vase with a dog chasing a hare, the oldest extant representation, I think, of this motif on a Greek vase, though it becomes very common later²⁶ and is extremely popular with the so-called Proto-Corinthian artists, as is also the motif of running dogs. In both motifs the dogs are nearly always of one type, well illustrated by the majority on the Chigi²⁷ and Macmillan vases²⁸. They have long, slim bodies, with long, thin, straight tails, and very flat heads. They are probably poor drawings of the Castorian hunting dogs. The *ἀλωμενίς* is introduced on the Chigi vase and also on the rim of a Corinthian crater²⁹. This same motif appears frequently on Italic-Corinthian ware and seems to have been used especially on lecythi and alabastra. On Rhodian vases the hare hunt occurs with a different type of dog³⁰. These dogs are much heavier than those on Proto-Corinthian and Corinthian vases and have heavy, round heads with snub noses. They belong to the

¹¹British School Annual, 9.377, Pl. 13, Fig. 55.

¹²Schliemann, Tiryns 143, Fig. 63.

¹³Schliemann, Ilios 500, Nos. 1207-1208.

¹⁴Evans, Scripta Minoa 208.71-72; 146, Fig. 93.

¹⁵Histoire de l'Art dans l'Antiquité 6.827, Fig. 405; 830, Fig. 410.

¹⁶Ibid. 6.851, Fig. 432.

¹⁷Rodenwaldt, Tiryns 2.123 ff., Pl. 13 (a publication of the Kaiserlich-Deutsches Archäologisches Institut in Athen).

¹⁸Ibid. 2.109 ff., Pl. 14.

¹⁹Purtwangler-Loeschke, Mykenische Vasen, Pl. 39, Fig. 41.

²⁰The hare hunt is thoroughly discussed by Pottier, in the Bulletin de Correspondence Hellénique 17.226 ff., and by Loeschke, in Archäologische Zeitung 39.30 ff. Loeschke says this Mycenaean fragment is one of the two cases in Mycenaean ware in which two animals are united for treatment.

²¹Ausonia 8.104, Pls. 5-8.

²²Journal of Hellenic Studies 11.167, Pls. 1-2.

²³Pottier, Vases Antiques du Louvre E 635, Pls. 48-49.

²⁴Reinach, Répertoire des Vases Peints 1.34.7-10.

¹¹Furtwängler-Reichhold, Griechische Vasenmalerei, Pl. 132.

¹²Jahreshefte 8.256. Compare Monumenti Inediti 8, Pl. 17, for the Cretan dog.

¹³A Corinthian crater shows a horseman with a dog that resembles this dog more closely than does any other on a Greek vase, but the art is very primitive, and one can judge but little from it. See Monumenti Inediti 10, Pl. 52.

¹⁴Morin-Jean, Le Dessin des Animaux en Grèce. Compare Figs. 211-212 with Fig. 213.

¹⁵Oppian, De Venatione 1.414 ff.

¹⁶Seager, Explorations in the Island of Mochlus, 20, I, Figs. 4-5.

bull dog type and their use on the vase may be due to Oriental influence, as they were probably not actually used in the hare hunt. A similar dog occurs on a tripod of disputed origin from Tanagra³¹; the fact that it comes from Tanagra would argue for Boeotian, rather than for Attic, manufacture. On the interior of a sixth century 'Cyrenaic' cylix³² the hare hunt occurs with a type of dog that I did not find elsewhere in my available material. Perhaps this breed is the Cyrenaic one that Aristotle³³ mentions as a mixture of dog and wolf, as its build is decidedly wolf-like. The bodies of these dogs are much thicker, their tails shorter and heavier, their feet and legs more substantial, than those of the dogs of Proto-Corinthian and Corinthian vases; they do not, however, resemble at all the massive dogs on the Rhodian and the Boeotian vases. This would be an additional argument in favor of the Cyrenaic origin of this group of vases. Beginning with the fifth century, the type of dog for which we have adopted the name Castorian is very popular with vase painters, though they do not by any means limit themselves to this type, as Morin-Jean says³⁴. One vase³⁵ of the third century shows him and the *ἀλωρεῖς* together pursuing a hare.

Although the dog appears on early vases chiefly in hunting scenes and animal friezes, yet he appears in other capacities as early as the geometric vases. A geometric vase from Tiryns³⁶ represents two warriors, a horse, and a dog. The dog is very archaic, is painted red, and is outlined with white dots. He has no hind feet at all and mere hooks for front feet. This is the earliest example that I found of a complete dog on a Greek vase. As early as the eighth³⁷, perhaps the ninth, century, he figures as the chief motif and in almost every situation of real life. Beginning with the black-figured ware the number of dogs is legion. There were evidently many species of greyhounds, just as the modern greyhound family includes many varieties, from the dainty Italian that is classified as a 'toy dog' to the sturdy Scottish deerhound and Irish wolfhound. One favorite type is a very large dog frequently represented with warriors. Perhaps he was one of the breeds actually used in war. Both black and red figured vases show a hoplite, accompanied by one of these dogs, taking leave of his family³⁸. One early redfigured amphora³⁹ shows a great advance in the drawing of the dog, as he is shown from the rear.

This type of dog often accompanies chariots⁴⁰, walks with his master⁴¹, and escorts his mistress⁴². This large greyhound is sometimes referred to as the Laco- nian or Spartan, but, as will be seen by comparison with the monuments of Sparta, he belongs to a different species. He shows a close resemblance to the grey- hounds of the fresco at Tiryns and it is strange that he has not appeared again before the blackfigured vases.

A type much smaller than the one just discussed is of frequent occurrence. Though retaining the shape of the head and the high shoulders characteristic of the greyhound, he has a heavier, shorter body than a pure greyhound, and carries his tail erect. He evi- dently has another strain of blood, perhaps Molossian, as a beautiful specimen of this breed occurs on a coin from Panormus⁴³. He accompanies Diana, Chiron, merchants, horsemen, warriors, hunters, and men of all occupations⁴⁴. To this type belonged Laelaps, according to Millingen's interpretation of a vase scene⁴⁵; yet, according to another vase painting⁴⁶, Lae- laps must have been a Castorian. This dog, though most often in evidence in hunting scenes, occurs in genre scenes also⁴⁷. There is still another variety of greyhound that occurs on redfigured vases, a very small, slender dog that looks much like the modern Italian species. He is found, too, in genre and mythological scenes⁴⁸. On one vase⁴⁹ that portrays the Actaeon myth Actaeon is attacked by a pack of dogs almost identical in appearance with the modern English grey- hound, with the exception of the ears. The Greek dogs have short, pointed ears; the English dogs' ears fall at the tips.

The spitz seems not to occur on vases before the time of the redfigured style. The Maltese dog, a highly bred spitz, was the favorite lap dog of the Greeks and the Romans. Fortunately he occurs on an amphora⁵⁰ where he is addressed by his master as *Μελιταίε*. He seems to have been the dog favored as a playmate for children and is often represented with them both in vase paintings and sculpture⁵¹. An attractive scene on an oenochoë⁵² shows a young boy teasing a Maltese dog and a tortoise. One of the most interesting child

³¹Archäologische Zeitung 39, Pl. 4. See also Annali dell' Instituto di Correspondenza Archaeologica, 1881, Pl. 17, for a similar dog on an Etruscan vase.

³²Bulletin de Correspondence Hellénique 17, 227.

³³De Animalibus Historia 8.607 A.

³⁴Le Dessin des Animaux en Grèce 183.

³⁵Dumont-Chaplain, Les Céramiques de la Grèce Propre 1.393, Pl. 31.

³⁶Schliemann, Tiryns, Pl. 14.

³⁷Pottier, Vases Antiques de Louvre A 152; A 304, Pl. 11.

³⁸Gerhard, Trinkschalen und Gefässe des Königl. Museums, Pl. 30.12; Reinach, Répertoire des Vases Peints, 2.131.8; Pottier, Antiques Vases du Louvre G 46, 47, Pl. 93.

³⁹Furtwängler-Reichhold, Griechische Vasenmalerei, Pl. 103.

⁴⁰Reinach, Répertoire des Vases Peints 1.44.3; 2.51.1; British School Annual 12, Pl. 9.

⁴¹Hartwig, Die Griechischen Meisterschalen, Pl. 9.

⁴²Morin-Jean, Le Dessin des Animaux en Grèce 183, Fig. 212.

⁴³Jahreshefte 8, Pl. 4.11.

⁴⁴Reinach, Répertoire des Vases Peints 1.404.1; 2.124.6; 2.135.17; Monumenti Inediti 2, Pl. 44; Lenormant-de Witte, Élite des Monuments Céramographiques 2, Pl. 98. Compare Gerhard, Etruskische und Kampanische Vasenbilder des Königl. Museums zu Berlin, Pls. 15-16.

⁴⁵Millingen, Ancient Unedited Monuments, Pl. 14.

⁴⁶Furtwängler-Reichhold, Griechische Vasenmalerei, Pl. 126.

⁴⁷Monumenti Inediti 2.18; Archäologische Zeitung 42, Pl. 16; Reinach, Répertoire des Vases Peints 2.126.141.

⁴⁸Reinach, Répertoire des Vases Peints 1.55.11; 1.413; 2.141.

⁴⁹Compare Fairbanks, Athenian White Lekythoi 6, Pl. 5.1.

⁵⁰Lenormant-de Witte, Élite des Monuments Céramographiques 2, Pl. 103.

⁵¹Annali 1852, Pl. T. Compare Annali 1879, Pl. D.

⁵²For the sculpture see Van Hoorn, De Vita Puerorum Monumentis Antiquis Explanata, Fig. 22, and Conze, Attische Grabreliefs, Pls. 161, 194.

⁵³Reinach, Répertoire des Vases Peints 2.15.

and dog scenes is one that shows two spitzes harnessed to a cart in very modern fashion⁵³. The spitz was, in fact, a favorite with persons of all ages⁵⁴, but was not the only kind of dog that accompanied the young men of Greece in their daily amusements. On a cylix by Peithinus⁵⁵ groups of youths and maidens are accompanied by two dogs; one of them is our old acquaintance, the *δλωρεκίς*, the other has the long, shaggy hair of the spitz, but his face is quite different. On another cylix by Peithinus⁵⁶ groups of young people are accompanied by a large dog that seems to be a cross between the Greek and Cretan greyhounds. Cougny⁵⁷ calls this dog 'Spartan', but without sufficient authority. Euphronius⁵⁸ also introduces dogs in a procession of revelers. These dogs are the medium-sized members of the greyhound family described above.

There are some occurrences⁵⁹ of a small dog, much like our fox-terrier, as early as the transitional period from the blackfigured to the redfigured style, and on a blackfigured cylix, under the couch of Dionysus, is a small dog identical in appearance with a living dog of my acquaintance, which is half fox-terrier⁶⁰. A dog that seems unquestionably to belong to the spaniel family is the guardian of the temple at Delphi, according to a redfigured crater⁶¹. The Molossian, too, begins to occur on redfigured vases. His size and weight made the Molossian dog of little value in hunting⁶², but qualified him as a watch dog and guardian of the flocks. In this capacity he appears in three elaborate representations of the Judgment of Paris⁶³. An even larger and more ferocious member of the family is the escort of Circe on an early redfigured amphora⁶⁴. That no one species alone was considered the shepherd dog of Paris is evident from an examination of a few other vases. The pseudo-Molossian occurs on a redfigured crater⁶⁵; so too does the Castorian⁶⁶. A terrier and a big greyhound are used on two blackfigured amphoras⁶⁷. The modern shepherd dog's prototype occurs on a blackfigured cantharus⁶⁸, where two dogs are assisting their master in conducting a troop of goats. A similar dog is the companion of Argus as he guards Io⁶⁹.

Besides the Judgment of Paris two favorite myths in which dogs always figure are the Calydonian hunt and the death of Actaeon. The Calydonian boar

hunt occurs as early as the seventh century on a Corinthian aryballus⁷⁰ and on a Chalcidian amphora⁷¹ of the sixth century, which shows a hunting dog on top of the boar, a favorite fancy of the vase painters. Two Caeretan hydrias⁷² are interesting as furnishing the most satisfactory examples of the Cretan greyhounds that Xenophon⁷³ recommended for boar hunting. On one vase the dog has been cut into two parts by the boar; the head and shoulders are under the boar, the remainder of the body above. The hunt is one of the subjects of the François vase⁷⁴. In this case the dogs have names, the first to occur on the vases we have studied. A little Castorian is on top of the boar; the others in the pack are probably intended for Cretan dogs, but the drawing of the heads is very primitive. As the Calydonian boar hunt was a favorite subject with sculptors as well as vase painters, it is interesting to see whether the sculptors modelled the same breeds as are found on the vases. One of the metopes⁷⁵ of the Treasury of the Sicyonians at Delphi shows traces of a dog beneath the boar. He is much smaller than any of the dogs engaged in the hunt on the vases of the same century. On the interior of the south wall of the Heroum at Trysa⁷⁶ the hunt occurs also, with medium-sized hounds; evidently the artist felt no restrictions in his selection of hunting dogs.

Ovid⁷⁷, in his account of the death of Actaeon, mentions Cretan, Spartan, Arcadian, Sicyonian, and Cyprian dogs, and the mongrel of a wolf and a dog. Actaeon and his dogs begin to appear on blackfigured vases and continue to be a popular subject. His pack usually consists of Castorian dogs⁷⁸, but others also occur—e.g. the *δλωρεκίς*⁷⁹ and the very modern looking greyhound already mentioned⁸⁰. Keller⁸¹ considers the dogs on the Actaeon metope of the temple of Selinus⁸² another example of the Laconian, but they are certainly very different from the others he calls Laconian. It is quite possible that they represent a Sicilian breed. A very interesting feature of these representations of the Actaeon myth, both in the vase paintings and sculpture, is the difficulty the artist has in representing the attack of the dogs. They are shown in impossible attitudes, such as walking up Actaeon's body and biting him from absurd positions.

⁵³Pottier, *Vases Antiques de Louvre* E 612, Pl. 43.

⁵⁴Ibid., E 811, Pl. 57.

⁵⁵Monumenti Inediti 8, Pl. 17; 6-7, Pl. 77. For the Caeretan hydrias see Perrot-Chipiez, *Histoire de l'Art dans l'Antiquité* 9, 517-520.

⁵⁶Cyngneticus 10.1.

⁵⁷Furtwängler-Reichhold, *Griechische Vasenmalerei*, Pl. 13. Compare Monumenti Inediti 5, Pl. 50; 12, Pl. 10; Gerhard, *Etruskische und Kampanische Vasen*, Pl. 10.

⁵⁸Reinach, *Répertoire des Reliefs Grecs et Romains* 1.137.2; *Fouilles de Delphes* 4.3.2.

⁵⁹Ibid. 1.445.4. ⁷⁰Ovid, *Metamorphoses* 3, 205 ff.

⁷¹Lenormand-de Witte, *Élite des Monuments Céramographiques* 2.351; *ibid.* 2, Pl. 103 C; Furtwängler-Reichhold, *Griechische Vasenmalerei*, Pl. 115; Millingen, *Ancient Unedited Monuments*, Pl. 18; Monumenti Inediti 11, Pl. 42.

⁷²Lenormand-de Witte, *Élite des Monuments Céramographiques* 2, Pl. 99.

⁷³Ibid. 2, Pl. 103. ⁷⁴Jahreshefte 8.256.

⁷⁵Reinach, *Répertoire des Reliefs* 1.399.3.

⁶⁰Guhl-Koner, *Leben der Griechen und Römer* 335, Fig. 416.

⁶¹Hartwig, *Die Griechischen Meisterschalen*, Pl. 62.

⁶²Ibid., Pl. 26. ⁶³Ibid., Pl. 25.

⁶⁴Daremberg-Saglio, *Dictionnaire des Antiquités*, s. v. canis.

⁶⁵Hartwig, *Die Griechischen Meisterschalen*, Pl. 47.

⁶⁶Reinach, *Répertoire des Vases Peints* 2.299; Pottier, *Vases Antiques du Louvre* F 102, Pl. 70; F 151, Pl. 75.

⁶⁷Reinach, *Répertoire des Vases Peints* 2.203.

⁶⁸Archäologische Zeitung 35, Pl. 4.

⁶⁹Aristotle, *De Animalibus Historia* 9.608 A.

⁷⁰Dumont-Chaplain, *Les Céramiques de la Grèce Propre* 1, Pl. 10; Furtwängler-Reichhold, *Griechische Vasenmalerei*, Pl. 30; Reinach, *Répertoire des Vases Peints* 1.15.

⁷¹Monumenti Inediti 5, Pl. 41. ⁷²Ibid. 4, Pl. 18.

⁷³Furtwängler-Reichhold, *Griechische Vasenmalerei*, Pl. 21.

⁷⁴Reinach, *Répertoire des Vases Peints* 2.87.1; 2.86.11.

⁷⁵Lenormand-de Witte, *Élite des Monuments Céramographiques* 3, Pl. 84.

⁷⁶Monumenti Inediti 2, Pl. 59.8.

On a redfigured calpis⁸⁵, found at Eboli, Actaeon is attacked by three dogs of a totally new species. The foreheads of these gods have a pronounced bulge and they have a noticeably short lower jaw, both of which characteristics appear in a dog in the painting of the 'tomb of painted vases' at Corneto⁸⁶. The same kind of dog appears on Etruscan vases⁸⁷ and on an Apulian vase⁸⁸. It is probable that it was an Italian race.

Although, as we have remarked, the spitz was the favorite pet dog of the Greeks, yet other varieties are frequently seen in the house, especially under the table—the *κύες τραπεζῆες* of Homer. It is noticeable that the spitz does not occur in this capacity. As early as 600 B. C. the dog in the house appears. On a Corinthian crater⁸⁹ that represents the murder of Ismene by Tydeus, a fierce Oriental-looking dog lies under Ismene's couch. Reference has already been made to the small terrier under the couch of Dionysus⁹⁰, and a greyhound occurs in another instance⁹¹. On another Corinthian crater⁹² *ἀλωπεκίδες* are attached by leashes to the feet of the couches at a banquet scene. The Castorian dog also occurs as a domestic dog⁹³. The dog in the house seems to have been characteristic of earlier vases and rarely occurs after the blackfigured style, but on a polychrome vase⁹⁴ there is an attractive scene, a solitary one of its kind, of a dog barking at a rabbit in a cage hanging on the wall.

THE GRADUATE SCHOOL,
THE JOHNS HOPKINS UNIVERSITY. HELEN M. JOHNSON.

REVIEWS

The Unwilling Vestal, A Tale of Rome under the Caesars. By Edward Lucas White. New York: E. P. Dutton and Company (1918). Pp. ix+317. \$1.50.

The cause of the Classics profits greatly when a man who really knows them and is at the same time an expert in imaginative writing composes a novel based upon Greek or Roman life. Mr. White, having already won distinction by his *El Supremo*, has given us a Roman story so thoroughly entertaining from beginning to end, so ingeniously constructed, so natural in its conversations (the heroine can be even ungrammatical), and upon the whole so true to the facts of ancient life, that the reviewer would prefer to offer only favorable criticism, if that were quite dutiful to his reader.

Within recent years there has been a notable effort to make the Romans seem as much as possible like ourselves; witness, for instance, some of Ferrero's historical writing in the journalistic style, or Bernard Shaw's

Caesar and Cleopatra, wherein the conduct and the conversation of the 'greatest Roman of them all' with the Egyptian, an ill-tempered spit-fire sufficiently Anglicized to suit Shavian antipathies, are as un-Shakespearian as the dramatist can make them. Brinnaria, who becomes the unwilling Vestal, struck me at once as an American girl, and if her 'Daddy', "a true Roman to his marrow" (compare page 12), is to be taken as a typical father of the age of Marcus Aurelius, we must conclude that by this time *patria potestas* had disappeared as completely in Roman homes as in some of our own, where parents impotently accept deferred obedience and even resolute defiance as incorrigible habits in their offspring (10, 16, 35, etc.); her mother is an acquiescent pacifist (16).

But the behavior of the *enfant terrible* of our story, whose precociousness is only matched by the phenomenal prolongation of her juvenility, taxes the credulity of a classicist more seriously after her inauguration as a Vestal. Mr. White rightly refuses to assimilate her so closely to the modern nun (156) as some scholars do, but the exigencies of his plot take him perhaps too far towards the other extreme of worldly license, when he allows her years of intimacy with the young married man Vocco (111), has her recline on the dinner couch², instead of sit, as decorum would prescribe (211; 52)³, causes thousands of men to commit involuntarily the "sacrilege unspeakable" (102) during her descent into the arena (71), permits her to tour the rookeries of her pauper tenants in the spirit of a College girl who has 'taken sociology' (155, 208), makes her a keen business woman with an unholy eye for gain (113, 190), and so horsy⁴ (58) that she not only insisted upon fast mares for her carriage (209), but owned stock in all the six racing-companies (163), haunted the stables, chatted with charioteers, grooms and others like a Nero (166), and finally established a stud-farm of her own, selling colts like a regular dealer (167, 198, 240). Well might the Pontifex regard all this horse-breeding as somewhat unseemly in a Vestal Virgin (168).

More surprising, however, is the impunity with which she scourged "to red pulp" and kicked an aged pontifex of Rome (104 ff., 122). Already unfrocked in one sense, would she not have been so also in another? Her slumming in search of assassins (233) might also indicate a certain emancipation from the strict require-

¹Compare Preller, *Römische Mythologie*, 2.164. "... mit der strengsten Enthaltung von allem Umgange mit Männern und allem Familienleben"; Wissowa, *Religion und Kultus der Römer*, 508. "... in strenger Klausur all ihre Zeit in dem ihnen zugewiesenen Amtsgebäude, dem Atrium Vestae, verbringen das sie nur in Ausübung ihres Dienstes verlassen", referring to Jordan, *Tempel der Vesta*, 56 ff. (compare his *Topographie* I. 2. 423); and Daremberg et Saglio, s.v. *Vestalis*, 755 b. "Elle y était aussi recluse", etc.

²Incidentally it is to be noted that the novelist makes too much of his multiples of nine (289); Varro's famous dictum about the Graces and the Muses is, of course, no support for that view.

³*Quia turpis visus est in muliere accubitus, as the Roman put it. Compare the *sellisternium* with the *lectisternium*.*

⁴Such a reference as Lanciani, *Ancient Rome in the Light of Recent Discoveries*, 139, could, like much else that he says, be very misleading.

⁸⁵Lenormant-de Witte, *Élite des Monuments Céramographiques* 2, Pl. 101.

⁸⁶*Monumenti Inediti* 8, Pl. 13.

⁸⁷*Élite des Monuments Céramographiques* 2, Pl. 102; 2, Pl. 100.

⁸⁸*Ibid.* 2, Pl. 103 B. ⁸⁹*Monumenti Inediti* 6, Pl. 14.

⁹⁰Reinach, *Répertoire des Vases Peints* 2.203. ⁹¹*Ibid.* 2.75.2.

⁹²*Monumenti Inediti* 6, Pl. 35. See also Pottier, *Vases Antiques du Louvre* F 216, Pl. 79.

⁹³*Ibid.* F. 2, Pl. 63. ⁹⁴*Monumenti Inediti* 10, Pl. 37.

ments of the Republican Age (Livy 4.44; 8.15), with which there seems to have been some sympathy even in the days of Seneca (*Controversiae* 1.2; 6.8)⁵. As a matter of fact, Brinnaria's murderous disposition (237) is less in accord with her love of babies (157), her tenderness towards the poor, and her scandalous rescue of a cur from the cruelty of gamins⁶ than with our author's general thesis that the Romans were "a ferocious and sanguinary stock" (232) and "had been professional killers for a thousand years" (67 ff.). Some of us will concede the 'sweet inconsistency of women' more readily than we shall Mr. White. This severe arraignment of her compatriots of the second century.

On the other hand, this novel contains none of that exaggeration of the luxury and lubricity of Roman life to which sensational writers and painters have resorted in making their low appeals. Brinnaria's pudicity is matched by her lover's continence (139-140) until, at any rate, the harem of twelve wives was incumbent upon him at Nemi (228). Every lover of numismatics will be glad that Mr. White pictures Faustina more nearly true to the face on her coins than to the portrait that the poet Swinburne gives us and too many of her prose biographers also. There is excellent evidence adducible for this pleasanter characterization.

We judge that our author does not subscribe to the conventional theory of a triple division of the Vestal's trentennial service into ten years of learning, ten of practice, and ten of teaching, although it has notable ancient attestation (93). He has on his side common sense and mathematics. On the other hand, he over-emphasizes, perhaps, the spiritual fatherhood (Bouché-Leclercq, *Les Pontifes*, 294) of the Pontifex (49, 74). As the bridal coiffure and various ceremonies show (308), the Vestal was really religiously his wife and not his daughter⁷. Again, it is hard to see why the Pontifex should not have made up his normal list of twenty for the drawing of lots instead of finding just one girl of noble rank (31) in town (41) upon whom to force the Vestalship⁸. Furthermore, while possibly an Emperor as Pontifex Maximus might have to appoint a temporary *promagister* to perform the duties of that priestly office during any long absence from Rome, I know of no evidence to justify Mr. White's conception of a permanent Pontifex Vestae (see especially page 74). Under Aurelian this term occurs, but merely to differentiate the long established *pontifices* from the new priests who cared for the worship

of the Sun, *pontifices Solis*⁹. In any case, could anybody but the Pontifex Maximus himself punish the Vestals (121)? I am in doubt¹⁰.

The three stories which the writer attributes to the Atrium Vestae contained, we surmise, nothing like a total of two hundred rooms, even if the external shops should be included, nor would even the five stories that some would assign to the building justify that estimate; for the upper ones were probably only partial. Furthermore, the walls of the imperial palace could not have "towered nearly three hundred feet above it". Vivid and excellent as Mr. White's description of the Atrium is for the most part, it is only by what we may call a novelistic license that Brinnaria can be allowed her crowning achievement. Some of the *pignora imperii* may possibly have been kept in room H of the plan (302), but she could not have reached them through the Atrium¹¹, from which the only communication is a modern door¹². The *penus Vestae* in which the Palladium was kept was neither that room H, nor, as some archaeologists have suggested¹³, the 'octagonal shrine' in the Atrium, but precisely where the ancients specifically locate it, in the Temple of Vesta itself, a recess screened from view by *tegetes* (Festus 350, etc.). From there not an individual Vestal but *ai rñs 'Eerlas ipeiai rapθēvoi* rescued it during the fire of 191 A. D.

The reviewer, having walked over the Via Appia the whole distance from Rome to the site of Bovillae, queries the possibility of going astray on a branch from its straight road-bed (222) in any conceivable Roman fog or being blocked on that highway by the closed gates of the town in the manner described (230).

The book contains one startling statement that could occasion much argument. Concerning the pestilence of 166 A. D. the author declares (109; compare 107):

... no man ever again made a great speech, wrote a great book or play or poem, painted a good picture, carved a good statue, or contrived a good campaign or battle. The brains of the Roman world died that year; the originality of the whole nation was killed at once, the tradition broke off.

The names in the story aroused my curiosity as to where Mr. White found them. Over forty, I believe, contain doubled consonants, so that their choice seems almost a mannerism. Schulze, *Zur Geschichte Lateinischer Eigennamen*, shakes my faith in some of them, although we must keep *Meffia* any way, since her mephitic effluvium likens her to a *Mephitis Mephitica*. Brinnarius is the form that Schulze offers.

Most stories of ancient life do not deserve from a professional classicist more than cursory attention, but this has more importance than many a technical

⁵This latter reference is sufficiently pertinent to Brinnaria to deserve quotation: *Virgo vestalis scriptis hunc versum: "Felices nuptae! moriar nisi nutere dulce est".* *Rea est incesti.*

⁶Compare what she could herself do to a pet monkey (77), to her horses and to her litter-bearers (211).

⁷There is fascinating reading on this topic in e.g. Fehrle, *Die Kultische Keuschheit im Altertum*, 216-217; Dragendorff, *Rheinisches Museum*, 1896, 299-302; and Santinelli, *La Condizione Giuridica delle Vestali*, *Rivista di Filologia*, 1904, 63-82, but especially 78.

⁸Augustus had already made daughters of freedmen eligible. Rome had at least a million inhabitants.

⁹Preuner, *Hestia-Vesta*, 317, Notes 7-8; Wissowa, *Religion und Kultus*, 322.

¹⁰Compare Marquardt, *Staatsrecht* 2^e, 54.

¹¹Presumably we should read on page 94: 'the three small rooms at its western end'.

¹²Dr. Van Deman, *The Atrium Vestae*, 26, especially Note 6.

¹³Thévenat, *Le Forum Romain et les Forums Impériaux*, 149; Lanciani, *Ancient Rome in the Light of Recent Discoveries*, 148.

work. The author, we happen to know, has had The Unwilling Vestal on his mind for some thirty years and writes out of a fulness of knowledge that may well lead him to dissent from some of the reviewer's conclusions. Our final suggestion may be unacceptable to Mr. White after writing so charmingly and without the slightest taint of pedantry a book intended primarily to entertain: The Unwilling Vestal could profitably be assigned to young Latinists to review for class-room purposes, or to a Classical Club of undergraduates for an evening of discussion, or to an advanced class in Private Life or Roman Religion for serious analysis and verification upon the basis of our ancient authorities. We plan to commit several of these sins ourselves.

UNIVERSITY OF
PENNSYLVANIA.

WALTON BROOKS MCDANIEL.

Essais d' Etymologie et de Critique Verbale Latines: Recueil de Travaux Publiés par la Faculté des Lettres de l' Université de Neuchâtel, Septième Fascicule. Par Max Niedermann. Paris and Neuchâtel: Attinger Frères (1918). Pp. 119.

At the close of his Preface, dated July 31, 1918, Professor Niedermann thanks his faculty and La Société Académique de Neuchâtel for having made possible the publication of his book "en dépit des difficultés de l' heure actuelle". Honor to the Swiss University which carried on the cause of scholarship even in dark days!

These pages contain a miscellany of etymologies and elucidations of difficult passages in certain epigraphic and Vulgar Latin texts. The whole book is tied together by a single method—a method as sound as it is uncommon. In matters of etymology Niedermann is particularly concerned to gather all possible light from the resources of Latin itself and from a painstaking study of the semantic problems involved. In textual matters he calls in the help of scientific grammar. In short, Niedermann has given us a brief demonstration of the interdependence of the study of Latin texts and the study of the Latin language.

Possibly the most interesting of the etymological articles is that on *parma* (pages 36-45). After examining and rejecting the previously suggested etymologies, not one of which really has anything in its favor except phonetic possibility, and some not even that, our author suggests that *palma*, in its original sense of 'hand' (Greek *παλάμη*), formed a diminutive *palmula*, which was changed by dissimulation to *parmula*. Many examples are cited from various languages of 'diminutives' in form but not in sense; e.g. *armilla*, 'bracelet', from *armus*, 'arm', and *manicula*, 'handle of the plough', from *manus*, 'hand'; in a similar fashion *parmula* came to mean 'shield'. Professor Petersen's monograph on Greek Diminutives in *-iota*, particularly 98 ff., might have suggested that *parmula* was not a true diminutive at all, but contained some earlier

meaning of the suffix; at any rate, the meaning of the derivative seems to be parallel with that of *armilla* and *manicula*. *Parmula*, then, is a retrograde derivative of *parmula*, just as *pugna* comes from *pugnare*, which is itself a derivative of *pugnus*, 'fist'.

On pages 55 f. there is a discussion of an epigraphical dedication to Priapus, C. I. L. 5. 2803 = Carmina Epigraphica 861:

Villicus aerari quondam, nunc cultor agelli,
haec tibi perspectus templa Priape dico.

Perspectus, in the sense of *probatus*, is to be taken with *Priape*. There are many Latin examples of the vocative in *-us*, as *Audi tu*, *populus Albanus* (Livy 1.24.7); but for exact parallels to our passage Niedermann goes to *φίλος ὦ Μενέλαε* (Il. 4.189), *ὄϊλος βοεῖρε* (sic, Il. 2.8), and the Lithuanian adjectives, which differ from the nouns in having lost the vocative form.

Of particular interest to grammarians is a footnote on pages 31 f., concerning Indo-European *dh*. The new hypothesis has the advantage of making the second consonant of *medius* from **medhios* and of *ruber* from **rudhros* a voiced sound from the earliest times, instead of assuming an interval of voicelessness in the Italic period.

COLUMBIA UNIVERSITY.

E. H. STURTEVANT.

HARVARD STUDIES IN CLASSICAL PHILOLOGY, VOLUME XXIX

Volume XXIX of Harvard Studies in Classical Philology contains three papers: Plato's View of Poetry, 1-75, by William Chase Greene; Collations of the Manuscripts of Aristophanes' Aves, by John Williams White and Earnest Cary, 77-131; Joseph Scaliger's Estimates of Greek and Latin Authors, by George W. Robinson (133-176). A page in the volume is dedicated to a brief record of Professor White's service at Harvard.

Mr. Greene's essay is a revision of his doctoral dissertation, *Quid de Poetis Plato Censuerit*, presented to Harvard University in 1917. The study is carefully documented, by references to Plato and other Greek writers, and to modern scholars who have written about Plato. He sums up on pages 73-75. We must not hope, he says, to find in Plato's writings a definite formula that shall represent Plato's views.

Mr. Robinson regards Joseph Scaliger as "the greatest scholar of modern times—if not indeed of all times", and feels that, therefore, a peculiar value attaches to his estimates of the classical writers. A few of these estimates had been collected and arranged in Sir Thomas Blount's *Censura Celebriorum Authorum* (1690), but most of them had been uncollected, till Mr. Robinson himself read through the huge bulk of Scaliger's writings, and presented the results in the present paper. Mr. Robinson has also included the Scaligerana, memoranda of Scaliger's informal conver-

sations jotted down, for the years 1574-1593, by Franciscus Vertunianus, and for the years 1603-1606 by the brothers Vassan. They contain, says Mr. Robinson, much that is of value, a value that is, at times, increased by their very informality.

The arrangement of the Estimates is alphabetical, usually by authors, occasionally by groups of authors (in the latter case the necessary cross-references are inserted.) The actual citations from Scaliger cover pages 137-176. Though the footnotes, which give references to the place in which Scaliger expressed the particular judgment, take up a certain amount of every page, the actual bulk of these citations is very great, and the range of authors of whom Scaliger speaks is enormous. The major part of the authors, Greek and Latin both, lie far outside the reading, I should say, of most classical scholars. Comments on the more familiar authors—e.g. Aristophanes, Plautus, Horace, Terence, take up little space. The Appendix Vergiliana receives much more attention than the unquestioned works of Vergil. Many of the comments are brief, of the sort that one might make even without any careful, first-hand knowledge of the authors, but it is abundantly clear, after all, that Scaliger knew the authors, Greek and Latin, as few men have known them. One cannot help thinking, as he turns over Mr. Robinson's pages, of the wonderful knowledge of orators, Greek and Roman, Cicero displays in his *Brutus*. In both cases, Scaliger's and Cicero's, the knowledge is of the sort that the Germans once were fond of characterizing by the word 'Autopsie'.

C. K.

THE PHILADELPHIA SOCIETY FOR THE PROMOTION OF LIBERAL STUDIES

The Philadelphia Society for the Promotion of Liberal Studies held its Sixth Annual Meeting in Houston Hall, of the University of Pennsylvania, on Saturday, March 22.

The following officers were elected: President, Professor George Depue Hadzits, University of Pennsylvania; Vice-Presidents, Mr. Harvey Watts, of the Public Ledger, and Dr. Laura Carnell, of Temple University; Secretary, Miss Bessie R. Burchett, South Philadelphia High School for Girls; Treasurer, Mr. Fred. J. Doolittle, The Episcopal Academy.

Miss Florence A. Fonda, of the West Chester High School, presented a paper on Vitality versus Mortality in High School Latin. Miss Fonda described plays, games, etc., by means of which she stimulates interest in Latin. The figures which she gave show the success of her methods, for almost half of the pupils in the School elect Latin.

Dr. Mary C. Burchinal, of the West Philadelphia High School for Girls, gave a paper on How to Make the Teaching of the Classics Vital. Dr. Burchinal presented different phases of the vitality of Latin, and read some of the answers to a questionnaire in which her pupils had been asked to tell why they liked Latin.

Professor Lane Cooper, of Cornell University, in a paper abounding in interest and wit as well as in learning, to which this short review can not do justice, pleaded the cause of the Classics. He compared the spirit of ancient, mediæval, and modern literature, and urged that young people in their formative years should study Latin and Greek authors for the sake of the standard of good taste to be found there. He very forcefully advocated a revision of the classical course, making it include a minimum of syntax, and a great amount of reading. Ovid and Plato are the authors he thinks most fruitful, both because of their influence upon English literature and thought, and because of the ideas to be obtained from these ancient sources. One suggestion of his is both an encouragement and a warning: that both teachers and pupils should read more widely in ancient literature. He says that it is possible for pupils to acquire the habit of reading Latin and Greek rapidly, just as they acquire that of reading modern languages rapidly; but, in order to train their students to this, teachers themselves must read widely, for it is impossible to impart a habit which one does not possess.

The President, Dr. W. W. Comfort, President of Haverford College, in his annual report reviewed a prosperous year for the Society. Of the first meeting of the year, held on November 8, a report appeared in *THE CLASSICAL WEEKLY* 12.62-63. The addresses delivered there have been published in pamphlet form by the University of Pennsylvania (*THE CLASSICAL WEEKLY* 12.160).

The second meeting was held in Witherspoon Hall. The general subject was Liberal Studies and their Relation to Citizenship and Patriotism. The speakers were Mr. Walter George Smith, Miss Agnes Repplier, and Dr. Henry Van Dyke.

The third meeting was concerned with Educational Reconstruction. Dr. Francis B. Brandt, Dean William McClellan, Dr. John P. Garber, President Joseph Swain, Professor William I. Hull, Professor Elihu Grant, and Rev. John A. MacCallum took part in this discussion.

The Society feels that the fact that so many eminent men and women have spoken in Philadelphia for the value of the Classics can not fail to influence public opinion.

In addition to the public meetings, the Society, through Miss Jessie E. Allen, Chairman of the Lecture-ship Committee, has arranged for free lectures which were delivered in Schools in Philadelphia and the vicinity (*THE CLASSICAL WEEKLY* 12.128).

BESSIE R. BURCHETT, *Secretary*.

QUERY CONCERNING THE TOGA PRAETEXTA

Can anyone supply pertinent facts in answer to the question, How did the Romans make the red stripe in the toga? To this question I have had various answers: "They sewed on a piece of ribbon or cloth. There was no seam"; "They wove it in the fabric of the toga"; "Such a stripe cannot be woven in such a whole piece of cloth"; "They cut the toga and sewed in a colored strip". None of these answers seems to me satisfactory; some of them must be wrong.

FRANKLIN A. DAKIN

Haverford School.

INDEX¹

	PAGE		PAGE
Accentuation of Latin Poetry, W. H. D. Rouse, C. Knapp.....	29-31	Classical Associations, etc.—Contd.	
Aeacan Isle, H. E. Mierow.....	48	Philadelphia, Classical League.....	62, 144
Agrippina as an Army Nurse, T. K. Sidey.....	61-62	Philadelphia Society for the Promotion of Liberal Studies.....	62-63, 128, 216
Alcidamas Versus Isocrates: The Spoken Versus the Written Word, L. Van Hook.....	89-94	Pittsburgh and Vicinity.....	175
Allen, Jessie E.: see Reviews, Jenkins		Wisconsin Colleges, Latin League of.....	15
Aly, W.: Hesiods Theogonie, mit Einleitung und kurzem Kommentar versehen (Bolling)	13-15	Classical Conference at Princeton.....	79
American Academy of Arts and Letters and the Classics, C. Knapp.....	80	Classics, The, and the Professors of Education, B. W. Bradley.....	195-198
Ancients, The, and the War: Addenda, E. S. McCartney.....	129-132	College Announcements and the Classics.....	112
Ancient Service Flag.....	112	Cooper, Lane: The Greek Genius and its Influence (Knapp).....	150-152
Aeneid 4, Another Attempt at Interpretation of, C. Knapp.....	118	Correction by Professor Greene.....	152
Archaeological Events in Italy, Recent, A. W. Van Buren.....	206-207	Correspondence.....	29-31
Bacon's Vision of the Study of Greek, D. P. Lockwood.....	123-125	Cowles, F. H.: A Correction.....	47
Bassett, S. E.: see Reviews, Hancock		Gaius Verres. An Historical Study (Gray).....	5-7
Bennett, C. E.: New Latin Grammar (Ullman)	183	Dakin, F. A.: Practical Latin.....	114-117
Bogart, E. E.: Latin Vocabulary (Burchett)	15	D'Alton, J. F.: Horace and His Age (McDaniel)	95-96
Bolling, G. M.: see Reviews, Aly		Dean, L. R. and Deferrari, R. J.: Selections from Roman Historians (Messer).....	184
Bourne, Ella: A Study of Tibur (Winter).....	120	Deane, S. N.: Greek in Pliny's Letters.....	41-44, 50-54
Bradley, B. W.: see Hurlbut		Deferrari, R. J.: see Dean	
The Classics and the Professors of Education.....	195-198	Dempsey, T.: The Delphic Oracle: Its Early History (Hewitt).....	207-208
Brewster, Ethel H.: Roman Craftsmen and Tradesmen of the Early Empire (Wright).....	38-39	Derivative Blanks, C. Knapp.....	32
Burchett, Bessie R.: How May the Teacher of Classics Take Advantage of the Present Opportunity?.....	82-85	Dial, The, and the Classics, C. Knapp.....	112
See Reviews, Bogart, Hurlbut		Dietetics among the Romans, Cornelia G. Harcum.....	58-61, 66-68
Butler, N. M.: Education after the War, C. Knapp.....	161-162	Dunn, F. S.: Research and the Teacher of the Classics.....	125-126
Byrne, L.: The Syntax of High-School Latin (Knapp).....	157-158		
Caesar, B. G. 2.8, Again, C. Knapp.....	137-139	Editorials:	
Cagnat and Chapot: Manuel D'Archéologie Romaine (Robinson).....	44-46	By Charles Knapp:	
Catullus 31.12-13, C. Knapp.....	113-114	President Butler on Education after the War.....	161-162
Chase, G. H.: Catalogue of Arretine Pottery (Winter).....	31-32	Caesar, B. G. 2.8, Again.....	137-139
Chislett, W., Jr.: The Classical Influence in English Literature in the Nineteenth Century (Knapp).....	188	Catullus 31.12-13.....	113-114
Christian Authors, A Plea for, C. Knapp.....	39-40	Classical Association of the Atlantic States, Thirteenth Annual Meeting.....	193-195
Classical Articles in Non-Classical Periodicals 16, 111, 135-136, 160, 176		Classical Conference at the Annual Meeting of the National Education Association, July 2-3, 1918.....	1
Classical Associations, etc.:		English Literature and the Latin Classics 169-171, 177-179, 185-188	
American School of Classical Studies at Athens.....	176	Dr. Flexner's Critics.....	9-10, 17-18, 25-26, 33-35
Atlantic States.....	137	Professor Greene's Hints and Helps for Students of Latin.....	105-106
Chicago Classical Club.....	120, 168	Professor W. W. Hyde on the Mountains of Greece.....	97-99
Greater Boston, Classical Club of.....	62, 168	Index to The Classical Journal.....	209
Horace Club of Philadelphia.....	47	Juvenal 8.154.....	121-123
New England.....	192	Latin in the Grades (Junior High Schools).....	201
New Jersey.....	80	Loeb Classical Library: Recent Additions 49-50, 57-58, 65-66	
New York Classical Club 22-24, 62, 96, 135, 167-168		Proposed National Classical League.....	1-3
Pacific Coast, Philological Association of the Philadelphia, Classical Club.....	111-112	Education, the Professors of, and the Classics, B. W. Bradley.....	195-198
	80, 128, 168, 175	Englar, Margaret T.: Second Year Latin and Some Aspects of the World War.....	99-102

¹Part III of THE CLASSICAL WEEKLY, Vol. XII, No. 27, Whole No. 341, May 19, 1919 (pages 217-220).

The Index and Table of Contents (Parts II and III of No. 27) are the work of Dr. William Stuart Messer, of Barnard College, Columbia University.

Flickinger, R. C.: Carmina Latina (Kellogg) 183-148
The Greek Theater and its Drama (Robinson)..... 69-71

	PAGE		PAGE
Folk-Lore of Ancient Physiology and Psychology, E. S. McCartney	18-21, 26-29, 35-38	Kochanowski, Loeb Classical Library, Myers, Nitchie, Mierow, Ogle, Osgood, Root, Sanders, Stratton, Thayer	
Fowler, F. H.: Latin Adjectival Clauses with the Subjunctive	172-175	Lacey, R. H.: The Equestrian Officials of Trajan and Hadrian (Oldfather)	21-22
Franklin, Ernestine P.: An Early Source of Corruption in the Text of Plautus and Terence	162-164	Latin Adjectival Clauses with the Subjunctive, F. H. Fowler	172-175
Freeman, C. E.: The Oxford Junior Latin Series: Livy 1, Selections from Ovid, Aeneid 4, Aeneid 6 (Knapp)	118-119	Latin and Medicine, E. B. Lease	63
French, The Relationship of, to Latin, G. W. Putnam	85-88	Latin and Greek Versions	8, 16, 40, 63, 64
Fundamental and Auxiliary Studies of the Classical Teacher, J. Sachs	201-206	Lease, E. B.: Latin and Medicine	63
Gardner, P.: A History of Ancient Coinage 700-300 B. C. (Robinson)	46-47	Ledoux, L. V.: The Story of Eleusis (Perry)	166
Geyser, A. F.: Musa Americana, First Series (Kellogg)	183-184	Lockwood, D. P.: Roger Bacon's Vision of the Study of Greek	123-125
See Latin Versions		See Reviews, Mustard	
Glover, T. R.: From Pericles to Philip (Ferguson)	159-160	Loeb Classical Library: Recent Additions, C. Knapp	49-50, 57-58, 65-66
Goad, Caroline: Horace in the English Literature of the Eighteenth Century (Knapp)	170-171	Lofberg, J. O.: Quotiens Revocatum	164
Graeco-Roman Civilization of Syria and Palestine, J. A. Montgomery	106-111	Sycophancy in Athens (Van Hook)	127-128
Gray, W. D.: see Reviews, Cowles		Lucretius, Humanistic Imitations of, W. P. Mustard	7, 48
Greek in Pliny's Letters, S. N. Deane	41-44, 50-54	Lucretius, The Role of the Concept of Infinity in the Work of, C. J. Keyser	102-104
Greek Vases, The Portrayal of the Dog on, Helen M. Johnson	209-213	McCartney, E. S.: Some Folk-Lore of Ancient Physiology and Psychology	18-21, 26-29, 35-38
Hadzsits, G. D.: see Reviews, Moore		The Ancients and the War: Addenda	129-132
Hangcock, J. L.: Studies in Stichomythia (Bassett)	166-167	See Reviews, Messer	
Harcum, Cornelia G.: A Study of Dietetics among the Romans	58-61, 66-68	McDaniel, W. B.: see Reviews, D'Alton, White	
Hewitt, J. W.: see Reviews, Dempsey		McGilton, Alice K.: A Study of Latin Hymns (Merrill)	128
Horace, Sermones 1.4.34, C. Knapp	16	Mabbott, T. O.: Some Classical Allusions in Poe	94
Howes, A. W.: see Reviews, Reynolds		Merrill, W. A.: see Reviews, McGilton	
Humanistic Imitations of Lucretius, W. P. Mustard	7, 48	Messer, W. S.: The Dream in Homer and Greek Tragedy (McCartney)	155-157
Hurlbut, S. A. and Bradley, B. W.: A Notebook of First-Year Latin Vocabulary: Handbook for First-Year Latin Vocabulary (Burchett)	15	See Reviews, Dean, Murray, Pike	
Hyde, W. W.: The Place of Winckelmann in the History of Classical Scholarship	74-79	Mierow, C. C.: The Essentials of Latin Syntax (Knapp)	118-119
Irrigation among the Greeks and the Romans, C. Knapp	73-74, 81-82	Rei Publicae Cantus in Tempore Belli (Latin Version)	16
Jenkins, T.: Collar and Daniell's First Year Latin (Allen)	142-144	Mierow, H. E.: The Aaeae Isle	48
Johnson, Helen M.: The Portrayal of the Dog on Greek Vases	209-213	Mr. H. G. Wells and the Functional Deities of Classical Antiquity	64
Juvenal 8.154, C. Knapp	121-123, 176	Modern Military Effectives and the Nervian Campaigns, M. Radin	8
Juvenal 8.150-154, Again, E. H. Sturtevant	175	Montgomery, J. A.: The Graeco-Roman Civilization of Syria and Palestine	106-111
Keller, W. J.: Goethe's Estimate of the Greek and Latin Writers (Saunders)	71-72	Moore, C. H.: Pagan Ideas of Immortality during the Early Roman Empire (Hadzsits)	126-127
Kellogg, G. D.: see Reviews, Flickinger, Geyser		Murray, G.: Religio Grammatici: The Religion of a Man of Letters (Messer)	182-183
Keyser, C. J.: The Role of the Concept of Infinity in the Work of Lucretius	102-104	Mustard, W. P.: The Eclogues of Faustus Andrelinus and Joannes Arnolletus (Lockwood)	94-95
King, J. R.: M. Tulli Ciceronis Pro Lege Manilia (Knapp)	118-119	Humanistic Imitations of Lucretius	7, 48
Kochanowski, Jan: The Dismissal of the Grecian Envoys (Knapp)	47	A Latin Sonnet of Giovanni Cotta	136
Knapp, C.: Irrigation among the Greeks and the Romans	73-74, 81-82	Myers, Weldon T.: The Relations of Latin and English as Living Tongues in England During the Age of Milton (Knapp)	169-170
See Correspondence		Neilson, President, and the Classics, C. Knapp	136
See Editorials		New York Evening Sun and the Classics, C. Knapp	96
See Reviews, Byrne, Chislett, Cooper, Freeman, Goad, Harvard Studies in Classical Philology XXIX, King,		Niedermann, Max: Essais d'Etymologie et de Critique Verbales Latine (Sturtevant)	215

	PAGE	Reviews—Contd.	PAGE
Nitchie, Elizabeth: Horace and Thackeray (Knapp)	178-179	Freeman, C. E.: The Oxford Junior Latin Series: Livy 1, Selections from Ovid, Aeneid 4, Aeneid 6 (Knapp)	118-119
Nutting, H. C.: see Latin Versions		Gardner, P.: A History of Ancient Coinage 700-300 B. C. (Robinson)	46-47
Ogle, M. B.: Catalogue of Casts of Ancient and Modern Gems in the Billings Library, University of Vermont (Knapp)	158-159	Geyser, A. F.: Musa Americana, First Series (Kellogg)	183-184
Oldfather, W. A.: see Reviews, Lacey		Glover, T. R.: From Pericles to Philip (Ferguson)	159-160
Osgood, Charles Grosvenor: The Classical Mythology of Milton's English Poems (Knapp)	185-186	Goad, Caroline: Horace in the English Literature of the Eighteenth Century (Knapp)	170-171
Perkins, A. S.: Beginning Latin Book (Schnabel)	54-56	Hancock, J. L.: Studies in Stichomythia (Bassett)	166-167
Mr. Perkins's Rejoinder	56	Harvard Studies in Classical Philology XXIX (Knapp)	215-216
Perry, E. D.: see Reviews, Ledoux		Hurlbut, S. A. and Bradley, B. W.: A Notebook of First-Year Latin Vocabulary: Handbook for First-Year Latin Vocabulary (Burchett)	15
Perse School, Three-Hundredth Anniversary of	104	Jenkins, T.: Collar and Daniel's First Year Latin (Allen)	142-144
Pike, J. B.: The Short Stories of Apuleius (Messer)	184	Keller, W. J.: Goethe's Estimate of the Greek and Latin Writers (Saunders)	71-72
Plautus and Terence, An Early Source of Corruption in the Text of, Ernestine P. Franklin	162-164	King, J. R.: M. Tulli Ciceronis Pro Lege Manilia (Knapp)	118-119
Pluto and the Trident, F. W. Wright	176, 192	Kochanowski, Jan: The Dismissal of the Grecian Envoys (Knapp)	47
Poe, Some Classical Allusions in, T. O. Mabbott	94	Lacey, R. H.: The Equestrian Officials of Trajan and Hadrian (Oldfather)	21-22
Poteat, H. M.: The Functions of Repetition in Latin Poetry	139-142, 145-150	Ledoux, L. V.: The Story of Eleusis (Perry)	166
Practical Latin, F. A. Dakin	114-117	Lofberg, J. F.: Sycophancy in Athens (Van Hook)	127-128
Putnam, G. W.: The Relationship of French to Latin	85-86	McGilton, Alice K.: A Study of Latin Hymns (Merrill)	128
Quotiens Revocatum, J. O. Lofberg	164	Messer, W. S.: The Dream in Homer and Greek Tragedy (McCartney)	155-157
Radin, M.: Modern Military Effectives and the Nervian Campaigns	8	Mierow, C. C.: The Essentials of Latin Syntax (Knapp)	118-119
Reaction of Spain upon Rome, J. J. Van Nostrand, Jr.	3-5, 10-13	Moore, C. H.: Pagan Ideas of Immortality during the Early Roman Empire (Hadzsits)	126-127
Reading of Latin Poetry Aloud, W. H. D. Rouse, C. Knapp	29-31	Murray, G.: Religio Grammatici: The Religion of a Man of Letters (Messer)	182-183
References to the Classics in the New York Times and the New York Evening Sun, C. Knapp	32	Mustard, W. P.: The Eclogues of Faustus Andrelinus and Joannes Arnolletus (Lockwood)	94-95
Repetition in Latin Poetry, The Functions of, H. M. Poteat	139-142, 145-150	Myers, W. T.: The Relations of Latin and English as Living Tongues in England During the Age of Milton (Knapp)	169-170
Research and the Teacher of the Classics, F. S. Dunn	125-126	Niedermann, M.: Essais d'Etymologie et de Critique Verbales Latines (Sturtevant)	215
Reviews:		Nitchie, Elizabeth: Horace and Thackeray (Knapp)	178-179
Aly, Wolf: Hesiods Theogonie, mit Einleitung und kurzem Kommentar versehen (Bolling)	13-15	Ogle, M. B.: Catalogue of Casts of Ancient and Modern Gems in the Billings Library, University of Vermont (Knapp)	158-159
Bennett, C. E.: New Latin Grammar (Ullman)	183	Osgood, C. G.: The Classical Mythology of Milton's English Poems (Knapp)	185-186
Bogart, E. E.: Latin Vocabulary (Burchett)	15	Perkins, A. S.: Beginning Latin Book (Schnabel)	54-46
Bourne, Ella: A Study of Tibur (Winter)	120	Pike, J. B.: The Short Stories of Apuleius (Messer)	184
Brewster, Ethel H.: Roman Craftsmen and Tradesmen of the Early Empire (Wright)	38-39	Reynolds, A. B.: Latin Reader (Howes)	164-165
Byrne, L.: The Syntax of High-School Latin (Knapp)	157-158	Root, R. K.: Classical Mythology in Shakespeare (Knapp)	187-188
Cagnat and Chapot: Manuel D'Archéologie Romaine (Robinson)	44-46	Royds, T. F.: Virgil and Isaiah: A Study of the Pollio (Rolfe)	165-166
Chase, G. H.: Catalogue of Arretine Pottery (Winter)	31-32	Sanders, H. A.: The New Testament Manuscripts in the Freer Collection (Knapp)	135
Chislett, W., Jr.: The Classical Influence in English Literature in the Nineteenth Century (Knapp)	188		
Cooper, Lane: The Greek Genius and its Influence (Knapp)	150-152		
Cowles, F. H.: Gaius Verres, An Historical Study (Gray)	5-7		
D'Alton, J. F.: Horace and His Age (McDaniel)	95-96		
Dean, L. R. and DeFerrari, R. J.: Selections from Roman Historians (Messer)	184		
Dempsey, T.: The Delphic Oracle: Its Early History (Hewitt)	207-208		
Flickinger, R. C.: Carmina Latina (Kellogg)	183-184		
The Greek Theater and its Drama (Robinson)	69-71		

Reviews—Contd.

	PAGE		PAGE
Stratton, G. M.: Theophrastus and the Greek Physiological Psychology (Knapp)	144	Sturtevant, E. H.: Juvenal 8.150-154, Again See Reviews. Niedermann	175
Thayer, Mary Rebecca: The Influence of Horace on the Chief English Poets of the Nineteenth Century (Knapp)	177-178	Teacher of the Classics, How May the Teacher of the Classics Take Advantage of the Present Opportunity? Bessie R. Burchett	82-85
White, E. L.: The Unwilling Vestal, A Tale of Rome under the Caesars (McDaniel)	213-215	Thayer, Mary Rebecca: The Influence of Horace on the Chief English Poets of the Nineteenth Century (Knapp)	177-178
Reville, J. C.: Icarus Alter (Latin Version)	8	Ullman, B. L.: see Reviews, Bennett	
Rex Nemorensis, E. L. White	68-69	Value of the Classics, Symposium on the, C. Knapp	160
Reynolds, A. B.: Latin Reader (Howes)	164-165	Van Buren, A. W.: Recent Archaeological Events in Italy	206-207
Riess, E.: On Vergil, Aeneid 1.466-493	132-135	Van Hook, L.: Alcidas Versus Isocrates; The Spoken Versus the Written Word	89-94
Robinson, D. M.: see Reviews, Cagnat, Flickinger, Gardner		See Reviews, Lofberg	
Rolfe, J. C.: see Reviews, Royds		Van Nostrand, J. J., Jr.: The Reaction of Spain upon Rome	3-5, 10-13
Roman Poetic Diction, A. L. Wheeler	179-182, 188-192	Vergil, Aeneid 1.466-493, E. Riess, C. Knapp	132-135
Root, Robert Kilburn: Classical Mythology in Shakespeare (Knapp)	187-188	Vestal Virgins of Ancient Rome, E. L. White	153-155
Rouse, W. H. D.: The Reading Aloud of Latin Poetry	29-31	Wells, Mr. H. G., and the Functional Deities of Classical Antiquity, H. E. Mierow	64
Royds, T. P.: Virgil and Isaiah: A Study of the Pollio (Rolfe)	165-166	Wheeler, A. L.: Remarks on Roman Poetic Diction	179-182, 188-192
Sachs, J.: Fundamental and Auxiliary Studies of the Classical Teacher	201-206	White, E. L.: The Rex Nemorensis	68-69
Sanders, H. A.: The New Testament Manuscripts in the Freer Collection (Knapp)	135	The Unwilling Vestal, A Tale of of Rome under the Caesars (McDaniel)	213-215
Saunders, Catharine: see Reviews, Keller		The Vestal Virgins of Ancient Rome	153-155
Schnabel, E. A.: see Reviews, Perkins		Why the Classics? (Reprint from The Concordiensis of Union College)	167
Second Year Latin and Some Aspects of the World War, Margaret T. Englar	99-102	Winckelmann in the History of Classical Scholarship, W. W. Hyde	74-79
Service Flag, Ancient	112	Winter, J. G.: see Reviews, Bourne, Chase	
Sidey, T. K.: Agrippina as an Army Nurse	61-62	Wright, F. W.: Pluto and the Trident	176, 192
Stratton, G. M.: Theophrastus and the Greek Physiological Psychology before Aristotle (Knapp)	144		
Strittmatter, E. J.: see Latin and Greek Versions			
Studies of the Classical Teacher, J. Sachs	201-206		

Reviews—Contd.

Pottery (Winter), 31-32; Brewster, Ethel Hampson: Roman Craftsmen and Tradesmen of the Early Empire (Wright), 38-39; Cagnat and Chapot: Manuel D'Archéologie Romaine (Robinson), 44-46; Gardner, Percy: A History of Ancient Coinage 700-300 B. C. (Robinson), 46-47; Kochanowski, Jan: The Dismissal of the Greek Envoys (Knapp), 47; Perkins, Albert S.: Beginning Latin Book (Schnabel), 54-56; Flickinger, Roy C.: The Greek Theater and its Drama (Robinson), 69-71; Keller, William Jacob: Goethe's Estimate of the Greek and Latin Writers (Saunders), 71-72; Mustard, Wilfred P.: The Eclogues of Faustus Andrelinus and Joannes Arnolletus (Lockwood), 94-95; D'Alton, J. F.: Horace and His Age (McDaniel), 95-96; Freeman, C. E.: The Oxford Junior Latin Series: Livy 1, Selections from Ovid, Aeneid 4, Aeneid 6 (Knapp), 118-119; King, John R.: M. Tulli Ciceronis Pro Lege Manilia (Knapp), 118-119; Mierow, Charles Christopher: The Essentials of Latin Syntax (Knapp), 118-119; Bourne, Ella: A Study of Tibur (Winter), 120; Moore, Clifford Herschel: Pagan Ideas of Immortality during the Early Roman Empire (Hadzsits), 126-127; Lofberg, John Oscar: Sycophancy in Athens (Van Hook), 127-128; McGilton, Alice King: A Study of Latin Hymns (Merrill), 128; Sanders, Henry A.: The New Testament Manuscripts in the Freer Collection (Knapp), 135; Jenkins, Thornton: Collar and Daniell's First Year Latin (Allen), 142-144; Stratton, George Malcolm: Theophrastus and the Greek Physiological Psychology before Aristotle (Knapp), 144; Cooper, Lane: The Greek Genius and its Influence (Knapp), 150-152; Messer, William Stuart: The Dream in Homer and Greek Tragedy (McCartney), 155-157; Byrne, Lee: The Syntax of High School Latin (Knapp), 157-158; Ogle, Marbury B.: Catalogue of Casts of Ancient and Modern Gems in the Billings Library, University of Vermont (Knapp), 158-159; Glover, T. R.: From Pericles to Philip (Ferguson), 159-160; Reynolds, A. B.: Latin Reader (Howes), 164-165; Royds, Thomas Fletcher: Virgil and Isaiah: A Study of the Pollio (Rolfe), 165-166; Ledoux, Louis V.: The Story of Eleusis (Perry), 166; Hancock, John Leonard: Studies in Stichomythia (Bassett), 166-167; Murray, Gilbert: Religio Grammatici: The Religion of a Man of Letters (Messer), 182-183; Bennett, Charles E.: New Latin Grammar (Ullman), 183; Flickinger, Roy C.: Carmina Latina (Kellogg), 183-184; Ceyser, Anthony F.: Musa Americana, First Series (Kellogg), 183-184; Dean, L. R. and Deferrari, R. J.: Selections from Roman Historians (Messer), 184; Pike, Joseph B.: The Short Stories of Apuleius (Messer), 184; Dempsey, T.: The Delphic Oracle: Its Early History (Hewitt), 207-208; White, Edward Lucas: The Unwilling Vestal, A Tale of Rome under the Caesars (McDaniel), 213-215; Niedermann, Max: Essais d'Etymologie et de Critique Verbales Latines (Sturtevant), 215; Harvard Studies in Classical Philology XXIX (Knapp), 215-216.

CORRESPONDENCE

The Leading of Latin Poetry, W. H. D. Rouse, C. Knapp, 29-31.

REPORTS OF ASSOCIATIONS, CONFERENCES, CLUBS, ETC.

The Latin League of Wisconsin Colleges, 15; The New York Classical Club, 22-24, 62, 96, 135, 167-168; The Horace Club of Philadelphia, 47; The Classical Club of Greater Boston, 62, 168; The Classical League of Philadelphia, 62, 144; The Philadelphia Society for the Promotion of Liberal Studies, 62-63, 128, 216; Classical Conference at Princeton, 79; The New Jersey Classical Association, 80; The Classical Club of Philadelphia, 80, 128, 168, 175; The Philological Association of the Pacific Coast, 111-112; The Chicago Classical Club, 120, 168; The Thirteenth Annual Meeting of The Classical Association of the Atlantic States, 137; The Classical Association of Pittsburgh and Vicinity, 175; The American School of Classical Studies at Athens, 176; The Classical Association of New England, Fourteenth Annual Meeting, 192.

MISCELLANEOUS

Modern Military Effectives and the Nervian Campaigns, M. Radin, 8; Horace, Sermones 1.4.34, C. Knapp, 16; References to the Classics in the New York Times and in the New York Evening Sun, C. Knapp, 32; Derivative Blanks, C. Knapp, 32; A Plea for Christian Authors, C. Knapp, 39-40; A Correction, F. H. Cowles, 47; The Aeaeon Isle, H. E. Mierow, 48; Humanistic Imitations of Lucretius, W. P. Mustard, 48; Mr. Perkins's Rejoinder, 56; Latin and Medicine, E. B. Lease, 63; Mr. H. G. Wells and the Functional Deities of Classical Antiquity, H. E. Mierow, 64; The American Academy of Arts and Letters and the Classics, C. Knapp, 80; The New York Evening Sun and the Classics, C. Knapp, 96; Three-Hundredth Anniversary of the Perse School, 104; College Announcements and the Classics, 112; The Dial and the Classics, 112; An Ancient Service Flag, 112; President Neilson and the Classics, C. Knapp, 136; A Latin Sonnet of Giovanni Cotta, W. P. Mustard, 136; A Correction by Professor Greene, 152; Symposium on the Value of the Classics: An Important Pamphlet, C. Knapp, 160; Quotiens Revocatum, J. O. Lofberg, 164; Why the Classics? (Reprint from The Concordiensis of Union College), 167; Juvenal 8.150-154, E. H. Sturtevant and C. Knapp, 175-176; Pluto and the Trident, F. W. Wright, 176, 192; Query Concerning the Toga, F. A. Dakin, 216.

GREEK AND LATIN VERSIONS

Icarus Alter, J. C. Reville, S. J., 8; Miles Iuvenis, A. F. Geyser, S. J., 8; Rei Publicae Cantus in Tempore Belli, C. C. Mierow, 16; Four Latin Songs: Carmen Horae Vespertinae, H. C. Nutting, 40; Passeres, E. J. Strittmatter, 63; He Came and Took Me by the Hand (Ralph Hodgson), in Greek, E. J. Strittmatter, 63; Militis Somnium, A. F. Geyser, S. J., 64.

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Time of Cicero | Professor Moore |
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